YEARS

MARTHA JARVIS

STRUCTURING ENERGY

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STRUCTURING ENERGY

MARTHA JACKSON-JARVIS: TWENTY YEARS

It is an honor and a pleasure for me to organize an exhibition devoted to the work of Martha Jackson-Jarvis. This survey of twenty years of growth provides special emphasis on the work that Jackson-Jarvis has completed in the past five years. She is artist who has been a dynamic presence, both as sculptor, teacher and participant in public events and art institutions, yet we have not had the opportunity to see much of the work of the 90's. Given the richness and cumulative intelligence offered by these recent series, it seems both important and timely to bring these to a wider audience.

One cannot encounter Martha Jackson-Jarvis, or her work without evoking the word energy. Very simply, Jackson- Jarvis has it. She collects it from her experience of nature, from the history of her ancestors and our collective past, and from the extraordinary experience of the African American's historic struggle. She then works that energy,

refines it, adds to it and distills it into her artistic practice. Her process is a metaphor for the accumulation of history and the determined wellspring of life.

Jackson-Jarvis's realized objects and environments compel our attention. We are drawn to explore the splendid web of images, symbols and materials, where the artist's vocation becomes a virtual battleground for order vs. chaos. The complex physical structure of Jackson-Jarvis' work is analogous to the coexistence of family, community and nature.

The twenty years of growth and development evident in this show take us from early objects, through installations composed of infinite fragments, and back to objects that have collected and cross-referenced all her concerns and processes, bringing an emphatic dignity, honor and wild beauty to the artistic struggle

Annie Gawlak

Many individuals and organizations contributed to make this exhibition a reality. Strong personal commitments by The Virginia Groot Foundation, Ernest and Young, well as John Pajak, the Bill Lawrence Salon, Betty Pajak, Bebe Moore Campbell, Doyle and Cheryl Delaney and the Honorable and Mrs. Herman W. Nickel, helped make this show a reality. Generous financial contributions were made by Melvin Houston, Dr. Henry S. Williams, Mary Swift, Nancy M. Folger, Marvin and Florence Gerstin, KPMG Peat Marwick LLP, Jeffrey L. and Willa Humber, Larry D. and Loleta Bailey, William R. and Nora H. Lichtenberg Foundation, Steven G. and Billie Fischer, Carolyn Alper, Donald and Lynn Flexner, Merton and Helen Firestone, Dr. Roselyn Epps and Dr. Charles Epps, Mr. and Mrs. John Curley, Mr. & Mrs. Jim Moss, Anthony M. Natelli, John Toole, Sindo Oliveros and Tatina DeMontegut, Donna Talbort, Margo Vickers and Richard Ringell, Mr. & Mrs. Donald Whisman and many other individuals helped ensure that the richness and complexity of Jackson-Jarvis's work could be fully realized in this exhibition. In preparation for this exibition we relied on Becky Pajak , mailings designer, Harold Becton , music. Thanks also to H.E. Ambassador Franklin Sonn and Mrs. Sonn for their support. I would also like to especially thank Jack Rasmussen, director of Maryland Art Place in Baltimore. His agreement to have MAP serve as a second venue for this exhibition ensures that Martha's work will be seen by the broadest possible audience.

Tracy Prinz, Director of Administration and Finance, Nadine Gabai-Botero, Development Officer, Ceridwen Morris, Resource Curator, and Victoria Kealy, Administrative Assistant, worked hard to present Martha's work with the greatest care and respect. They were aided by WPA interns Paul Brewer, Dana Kunnemen, Stepahanie Davis, Ursula Howells, Alissa Merrill and Beth Chucker.

I would like to thank John Beardsley and Nancy Grove for their insightful essays; their ideas were beautifully expressed on the printed page by Roo Johnson of Reactor Communications. Catalog printing was provided by Bladen Litho. As exhibition curator, Annie Gawlak has been a constant source of energetic expertise. Her artistic capabilities were equally matched by the administrative and financial resourcefulness of Betty Pajak; without these two talented individuals, this exhibition could never have taken place. Betty Pajak was sustained by a capable and professional committee that included Larry D. and Loleta Bailey, Deane Edelman, Billie Fisher, Jean Efron, Ann Kinney, Frank and Cecelia Ross, Margo Vickers, Dorothy Fall, Barbara Kornblatt, Jarvis Grant, Penny Cumming, Charma Le Edmonds, Lisa Jennings, Sheila Rotner, Bernard Jarvis, Margaret Payton, Janet Simonson, Elaine Hart, Carolynn Battle and special thanks to Tracy Prinz.

Finally, I would like to thank Martha Jackson-Jarvis, for creating twenty years worth of dynamic, thought provoking art, and for allowing the WPA to serve as host for the vision that this exhibition documents.

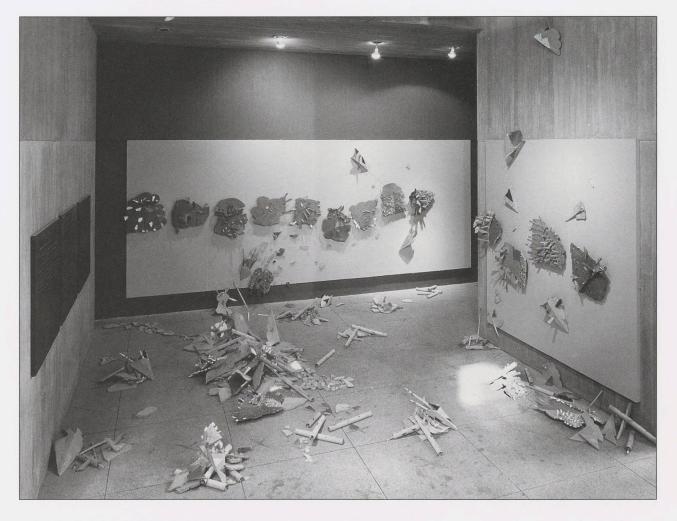
Christopher French
Executive Director



Female # 2, Dance of the Mates Series, 1978 clay $36 \times 24 \times 24$ inches



Cambrian Explosion II , 1980-81, clay, sand,wood, neon $3 \times 8 \times 24$ feet Installed at the Washington Project for the Arts



Legacy of A Matriarch, Notes On Death and Dying, 1986 clay, neon, wood 8 x 28 x 28 feet
Installed at the Everson Museum, Syracuse, NY

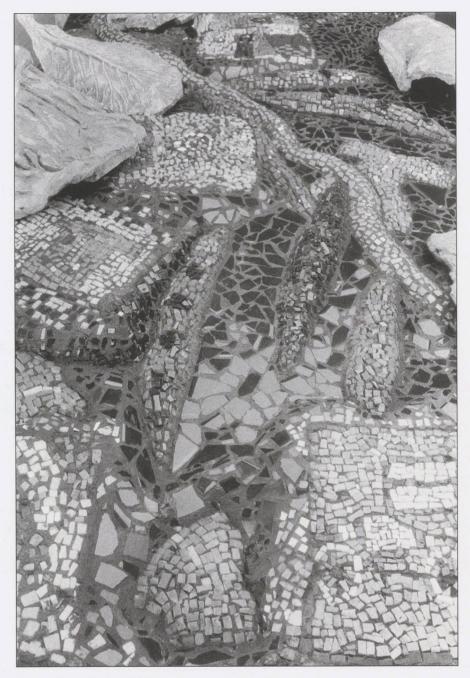


Table of Plenty (detail), 1993-94 clay, glass, copper, cement, wood 48 x 96 x 36 inches

In the opening pages of his book L'Amour fou (1937), the French Surrealist poet, novelist, and essayist André Breton is at pains to account for the power of the found object to liberate the artistic unconscious. A chance encounter with an otherwise

mundane object in the midst of ordinary life can, Breton thought, open a window into a fabulous world. Through an involuntary act of perception, the lucky find—trouvaille in French—can offer the solution to a problem that otherwise seems insurmountable. "This trouvaille," Breton wrote, "whether it be artistic, scientific, philosophic, or as use-

less as anything, is enough to undo the beauty of everything beside it. In it alone can we recognize the marvelous precipitate of desire. It alone can enlarge the universe." The found object, like a dream, is the agent of a mysterious revelation and the locus of an arresting, uncanny, even "convul-

sive" kind of beauty. More than anything else, Breton thought, the found object can be the key to the crystallization of an artistic desire.

Martha Jackson-Jarvis's work provides ample confirmation of Breton's ideas. One marvelous encounter in particular seems to have enlarged her artistic universe. Jackson-Jarvis was phoned one

day in 1989 by a former student whose cousin had been prowling an estate sale outside of Philadelphia. Among the worldly goods left behind by an artist named Agnes Yarnell was a substantial trove of antique Venetian mosaic glass. "Someone who works with tile should certainly see these," Jackson-Jarvis remembers being told. "But I was skep-

tical," she recalls. "People are always giving me things." So she asked to have a few pieces sent to her. When they arrived in a small envelope, she knew right away she had to have them. She drove to Pennsylvania, made a bid to the estate agent, and bought the lot. They have been a staple of her sculpture ever since.



It would be an exaggeration to say that Jackson-Jarvis had never been provoked by a found object before—they had been a feature of her work for several years. She began to incorporate them into her ceramic sculptures in about 1986, first by breaking up and reusing her old work, then by adding bits of broken crockery and commercial

prominently in an elaborate installation that year called *Legacy of a Matriarch/Notes on Death and Dying*. The piece was offered as a tribute to her late grandmother; she describes it as "a funeral pyre." Just as graves are sometimes decorated with the possessions of the deceased, *Legacy of a Matriarch* contained fragments of things that had

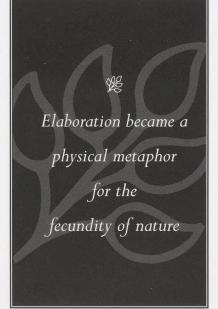
belonged to her family. Broken plates from her grandmother and aunts, she says, were evocations of elaborate dinners they had shared. But beyond that, these found objects were sanctified by their larger associations. "They were elevated by memories—they contained moments from the family."

A similar sense of the accumulated meanings of the found object motivated *The Gathering* (1988). Composed of clay and a mosaic of broken tile, it contained many fragments of things that were given to her. It took the form of a circle, which suggested an assembly; but it also was meant to evoke a gathering of those who had donated to the work. "The objects contain memories, life histories," the artist says. "The spirit of the person is stored there." In this installation, as in *Legacy of a*

served an incantatory purpose, bringing forth the benevolence of those who had possessed them.

So Jackson-Jarvis was predisposed to the mysterious power of the found object. But the Venetian glass cast a particular spell on her. "My work really took a turn," she says now. "As a ceramic artist, I was always con-

almost jewel-like. There was something almost debilitating about it because it was so beautiful. My focus on it was so tight, so minute. I had to look deeper into the materials themselves to get past this." Her work, previously so dispersed and so airy—scattered across floors and along walls—grew more sculptural, more emphatic, more object-like. "My work got denser," she affirms,



though there has not been and there remains no clear distinction in her work between object and environment.

The increased density of her work after 1989 is partly a function of the mosaic process in which the pieces are embedded in a continuous matrix. But the glass also reinforced a shift toward a richer use

of more diverse materials—not merely clay, crockery, and glass, but wood, copper, coal, slate, and other stones as well. The clay elements were often glazed and fired several times; the tile was sometimes covered in beeswax or gold and silver leafing. She began to anchor these elements in different media—sometimes cement, sometimes an acrylic gel that she raked for addi-

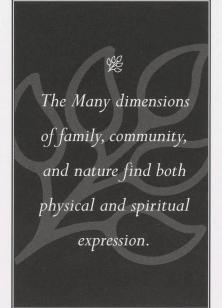
tional texture. She would orchestrate these materials with a combination of impulsiveness and planning, combining them with an inventory of premade elements and a degree of spontaneity. At the same time, the range of her imagery expanded to embrace both abstract shapes and figurative elements, including plant forms, serpents, and fish. (Although she had used some representational elements in the late 1970s, they had largely disap-

peared from her work through the 1980s.)

The growing intricacy of Jackson-Jarvis's work had implications beyond its technical and material dimensions, however. Elaboration became a physical metaphor for the fecundity of nature, a way of expressing the wondrousness—and the fragility—of creation. An installation titled *From the Hands of*

Yemaya (1990-91) was the first substantial work to incorporate Venetian glass; it confirmed the increasing complexity and sculptural power of Jackson-Jarvis's work in the 1990s. But it also conveyed an elaborate, even delirious, appreciation for the abundance and variety of natural form. Yemaya, Jackson-Jarvis explains, is a West

African—specifically Yoruba—spirit or deity of water, associated with gifts from the sea. The installation was replete with aqueous imagery—waves, whirlpools, and floating forms—formed out of tile glued to the wall. It was organized around seven substantial "portals" encrusted with glazed ceramic, tile, and glass. Again, maritime images predominated on these portals: undulating blue glazed clay, serpentines in golden glass, and



botanical forms in burnished gold ceramic or cut and blue-green patinated copper. These portals represented for the artist "different levels of initiation or understanding;" as such, they might be seen as representations of successive stages of induction into the mysteries of nature.

If the wonders of creation found expression in From the Hands of Yemaya, then it was the fragility of nature that came across in a project called Last Rites, a suite of seven massive tapered forms meant to resemble coffins or ancient sarcophagi. Each sarcophagus had a different theme; four of them were intended almost as eulogies for the very stuff of life, increasingly imperiled by the pressures of population and industrial pollution: earth, air, plants, and water. Each was suggestively embellished: the one that honored plants was layered with botanical forms; the tribute to water was predominantly blue and piled high with cast fish; air was turbulent with elaborate shapes; and earth carried a directional element indicating the cardinal points. A fifth coffin, a lament for blood, was at once an acknowledgement of the toll exacted by AIDS and a more general suggestion that toxicity in the environment is both an internal and an external problem. The final two sarcophagi were tributes to Medicine and Ancestors. The former bore the image of serpents,

a nearly universal emblem for medicine, while the latter was layered with earthen-toned shards, as if it were a grave site. These sarcophagi shared with some of the artist's earlier work an incantatory feeling, as if they were intended to summon compassionate spirits to help address the degradations of nature. Jackson-Jarvis has spoken of this whole series as a challenge to create "healing medicines for our time."

The reverential tone in Jackson-Jarvis's work has been sustained through two recent series of Tables and Boxes. Both reveal the range of sources that continue to inform her sculpture—past and present, Europe and Africa. The boxes are suggestive of Christian reliquaries, but some bear titles of Yoruba deities such as Ochun, another water spirit. The tables are evocative of the altars and offertory stands, the artist saw in Italy on an Arts International grant from the Lila Wallace-Readers Digest Foundation in 1992. The first of these tables, the Table of Plenty, was made directly upon returning from Italy. As a condition of the grant, Jackson-Jarvis was to participate in a public program in this country; she chose to work with a group of elementary students and senior citizens at the Anacostia Museum. She had both the children and the seniors create seven-inch mosaic squares to

be incorporated into a large collaborative piece. The children mostly focused on holidays, creating scenes that represented Christmas, Easter, or the Fourth of July. The adults, who were part of a genealogy group, recounted episodes from their personal or family histories.

About ten of these mosaic squares were assem-

bled into the completed *Table of Plenty* (1993-94). They were unified under a web of branching forms and cast leaves of the collard plant. The repeated leaf motif is a nod to the importance of collard greens in African American cooking, but the plant forms also carry allusions to family trees and to the tree of life. Cycles of growth, decay, and regeneration

are suggested in the branches and seed pods. Plenty, in this instance, has both natural and cultural dimensions. The many plant forms continue the artist's theme of the fecundity of nature, while the mosaics contributed by her collaborators tell of the abundance of personal narratives that make up a community's history.

The accretion of materials and images in Jackson-Jarvis's work has recently assumed another

kind of metaphorical significance. In her current commission for a three-part mosaic installation at the Prince George's County Courthouse, Jackson-Jarvis uses layering as an analogy for public history. The work will be installed on three levels of the courthouse atrium; from bottom to top, the levels correspond to successive episodes in Maryland's

past. On the lowest level, images of corn and tobacco relate to Native American culture. On the central panel, Native American images blend with English ones, notably King George's heraldic crest. On the uppermost level, emblems of statehood are found, including the image of a terrapin. Once abundant in the area, the tortoise was also a common food

for the state's African American population. By layering these images into an elaborate narrative, Jackson Jarvis is creating a visual analog for our collective past, in which history itself is like a found object waiting to come to life in the imagination of the discoverer.

Jackson-Jarvis is hardly the first artist to be entranced by the *trouvaille*. But her taste for elaboration and her belief in the incantatory power of



found objects stands in contrast to a lot of sculpture in the past decade, much of which continues to grapple with the legacy of minimalism. Closer parallels to the work of Jackson-Jarvis might be found in the work of self-taught or visionary artists, who have to recycle materials as a matter of economic survival, but who also put found objects to use in magical ways. Both Jackson-Jarvis's accretive technique and her aesthetic of delirious complexity are closely analogous to the work of Sam (or Simon) Rodia at the Watts Towers in Los Angeles or Howard Finster at the Paradise Garden in Georgia; they also bring to mind the sculpture of Lonnie Holley or the paintings of Thornton Dial. While the creations of these self-taught artists have had an effect on both black and white academically-trained artists, they seem to resonate with certain African American artists especially, including Joyce Scott of Baltimore, Renee Stout of Washington, and Alison Saar of Los Angeles (who remembers being spellbound by the Watts Towers during childhood visits with her mother, Betye Saar). While there is not necessarily a direct connection between Jackson-Jarvis's work and that of the self-taught, she shares with them a capacity to transform ordinary objects through incongruous juxtapositions, and a sense of the abundance and the wonder of creation. While

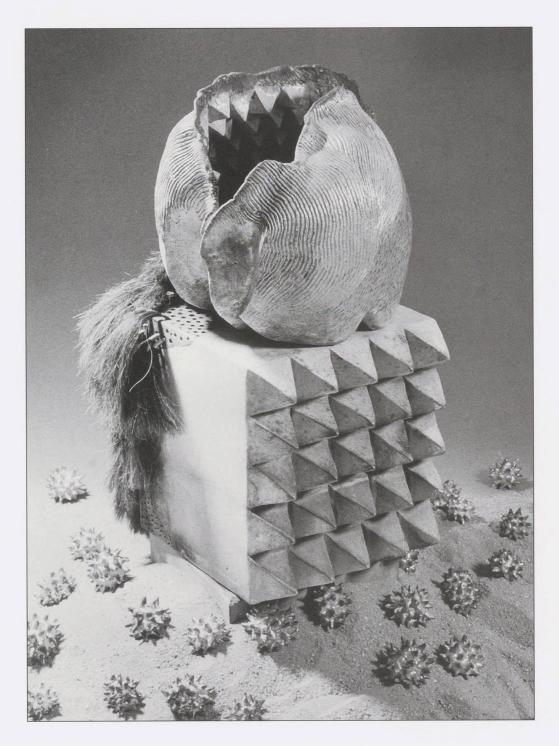
Jackson-Jarvis might be said to be running against the tide of much contemporary art, she has set a course for a wide-open sea where the many dimensions of family, community, and nature can nourish both physical and spiritual expression.

John Beardsley

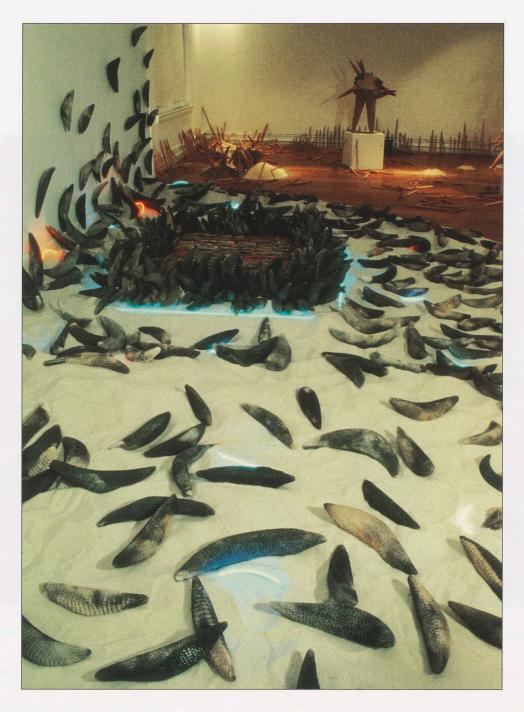




Bird Spirit, 1975 raku 30 x 30 x 24 inches Collection of Lois Jones



Pyramid Box, 1979-80 clay, sand, fiber 36 x30 x30 inches



Cambrian Explosion II, 1980-81 Clay, sand, wood, fiber 2 x 8 x 24 feet Installed at the Washington Project for the Arts



Legacy of a Matriarch, Notes on Death and Dying, 1986 Clay, wood, neon 8 x 28 x 26 feet Installed at the Everson Museum, Syracuse, NY



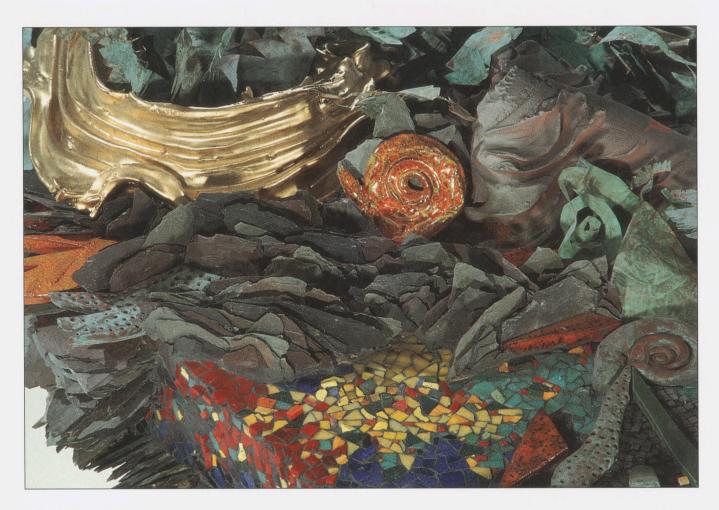
Time Gathers, 1988 clay, copper, wood 12 x 29 x 26 feet Installed at the Meyeroff Gallery, Maryland Institute, College of Art, Baltimore, MD



From the Hands of Yemaya, 1990-91 clay, glass, paper, copper, cement, wood 10 x 36 x 38 feet
Installed at the BR Kornblatt Gallery, Washington, DC



Sarcophagi II (Earth), 1992 clay, glass, pigmented cement, forged iron 48 x 72 x 36 inches



Sarcophagi III (Air), 1992 clay, glass, copper, slate, cement, wood 48 x 78 x 36 inches



Sarcophagi IV (Water), 1992 clay, glass, stone, cement, wood, forged Iron 48 x 72 x 36 inches



Table of Plenty, 1993 clay, glass, copper, cement, wood 54 x 108 x 36 inches



Table VI, 1993 clay, glass, coal, wood, copper, cement, 24 x 36 x 24 inches

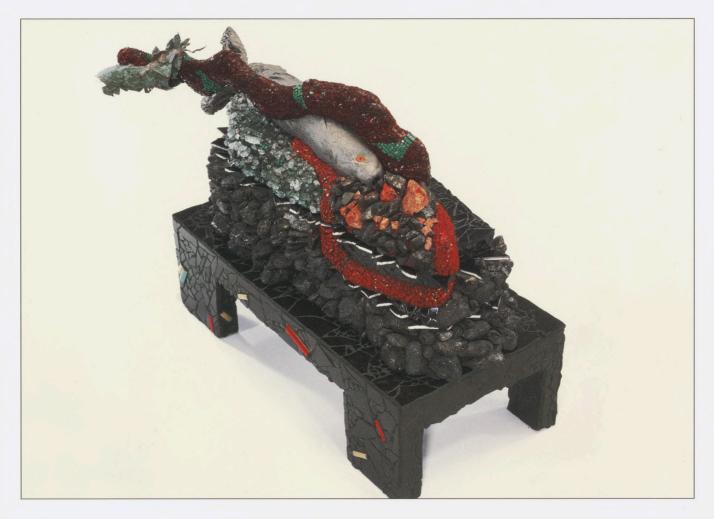


Table IV, 1995 clay, glass, coal stone, cement, 24 x 36 x 24 inches



Collard Box I, 1995 clay, glass, cement, wood, 36 x 33 x 12 inches



Gone Fishing, 1995 clay, glass, cement, 33 x 54 x 15 inches

Martha Jackson-

Jarvis's work is a unique fusion of sculpture and painting, craft and concept, that allows her to go beyond structure by blending space with color and form with surface. During the past twenty years her pieces have grown exponentially in expressive and visual power as she has moved from ceramic vessels to mixed-media installations to groups of colorful, densely-layered objects. Her career reveals both solid knowledge of contemporary ideas and an ongoing need to go beyond boundaries, as she put it, "by asking the next hard question." Jackson-Jarvis majored in ceramics in art school in the 1970s, yet learned most about developing the surface qualities of clay from painting classes. Clay called for a hands-on approach that was not fashionable in an era dominated by Minimal and Conceptual art, and ceramics was not a glamorous major, even though ceramic artists such as Robert Arneson, Peter Voulkos, and Viola Frey had dramatically increased the visibility of the medium. Although Jackson-Jarvis came to appreciate the complex simplicity of seemingly random industrial

materials and elements, the geometries of Minimalism were less appealing to her at the time than were natural growth patterns and human mythologies. Feeling that these themes were better expressed using traditional techniques, she created a group of large vessels through a process that combined Japanese raku and African dung firing. These vessels incorporated figurative motifs based on myths of the Bird Spirit, which she had discovered was common to many cultures. For Jackson-Jarvis, this mythic image served as "an emblem of freedom, of the resurrected form." Shortly after the vessels were made she began to move in the direction of abstraction; she also began to multiply and repeat elements to increase the sense of volume in her work. As she put it: "I no longer wanted to see just an isolated image or form. I started to see an aura or an energy force surrounding these objects." Multiplication and repetition were Minimalist strategies that led artists such as Eva Hesse or Hans Haacke to appropriate larger spaces; working with these concepts they often became more involved with the activity of structuring than with the final structure. Such installations could also engage sculptors in issues of surface and composition that had been associated with painting. Meanwhile painters such as Sam Gilliam were opening a "dialogue with sculpture" by creating environment-sized unstretched canvases that hung from the ceiling rather than on the wall. Jackson-Jarvis was very much drawn to painting, and was especially impressed by Gilliam's lush control of space and

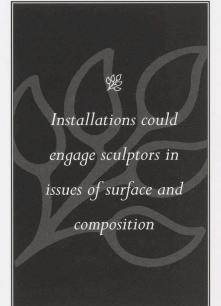
color. Another inspiration was jazz musician Sun Ra, whose arrangements could make sound seem as densely abstract as a Gilliam painting. By 1980 Jackson-Jarvis had expanded the scale of her work, creating floor pieces such as *Cambrian Explosion II*, in which seed pod shapes emerge from what appears to be primordial ooze. In

Walking on Sunshine (1982) wooden sticks, sand mounds, and hundreds of clay shapes filled an entire room, extending up the walls. The floor became a canvas on which the sticks served as three-dimensional brushstrokes, transitions between objects on pedestals and areas where elements coalesced into brightly-colored patterns. Color soon began to emerge as a major aspect of Jackson-Jarvis's compositions: *Moon Dance* (1984)

covered a wall with pasted fragments of lavender, blue, yellow, and other hues, while *Indigo Dream* (1985) scattered chunks of intense blue splashed with red across another wall. These two pieces could have been installed on the floor, but vertical placement presented strong color rising up, as in a painting, to meet the eye. At the same time, ele-

ments were added to or deleted from surfaces during firing, so that ghost-like images were left behind like erasures in a drawing. The notion of drawing was expressed in a different way in Legacy of a Matriarch/Notes on Death and Dying (1986), an installation that honored her grandmother. The floor and walls were filled with accumulated elements

arranged in a seemingly random way, like a drawing in progress. A series of layered wall plaques in which bits of broken plates were randomly embedded served as notes or sketches for this process. Usually ceramic artists dread breakage, but for Jackson-Jarvis the fragment became a basic unit from which something new and positive could be constructed; this was the beginning of her interest in mosaic. She also admired Antonio Gaudi's use of



fragments in his functional environments. As part of *Time Gathers* (1988), Jackson-Jarvis created a brightly-colored circular floor mosaic of clay, cement, and wood that occupied a corner of the room and, like many of Carl Andre's floor pieces, could be walked on. By the time Jackson-Jarvis created *Time Gathers* her emphasis had begun to shift

away from the space itself and toward objects that created a hybrid somewhere between painting and sculpture; the wall plaques that accompanied the mosaic resembled both Elizabeth Murray's shaped canvases and Frank Stella's three-dimensional paintings. While Jackson-Jarvis continued to use fragments, they were now allowed to retain more

of their original identities, coalescing with other materials within highly-structured environments.

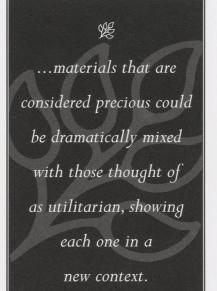
Mosaic became an even more integral part of her pieces after the 1989 chance acquisition of a trove of Venetian glass tesserae. She first used some of this glass in the installation *From the Hands of Yemaya* (1990-91). Glass was incorporated into the complex surfaces of seven vertical door-like elements that anchored the walls and floor, while

waves of spiral and checkerboard patterns flowed around and between them. Jackson-Jarvis referred to this installation as a drawing in space; to accompany it, she created a group of mixed media works on paper that possess the same condensed yet explosive energy.

In 1992 Jackson-Jarvis was awarded a Lila

Wallace-Readers Digest travel grant, and was able to study Italian mosaic techniques first hand. She worked in Ravenna for a month with mosaic artisans, and emerged with a deeper understanding of the medium: "Mosaics are very interesting because they look very rigid and controlled, but if you look long enough and hard enough, you can begin to see the

wonderful self-expression of these nameless artists; you can see the playfulness, the movement of color... and realize that mosaics are not flat. They really have depth, and they move with the contour." She also traveled to Carrara, where she acquired a new vocabulary of stone and, through her knowledge of how to cut tesserae, access to a broader palette: "Once you cut a stone, you unlock the color; that's where the color is, in the inner core."



After returning to the United States she quickly began incorporating stones, as well as other organic materials, such as coal, into her work.

She also returned from Italy with gratitude that as an American artist she did not "have to wear antiquity as a burden," but could pursue her own

goals independently of the past. In Last Rites (1993), clay, glass, stone, copper, cement, and wood elements were strewn around and condensed onto the encrusted surfaces of seven sarcophagi propped up around the room on angled metal stands. The coffin shape alone is powerfully significant, but multiplied, placed in an art space, and covered with colorful and

symbolically provocative elements, they became eloquent evocations of ecological and human destruction and healing.

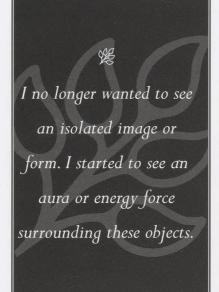
In 1993 she produced *Table of Plenty*, a project with a group of children and elders at the Anacostia Museum. Tables are basic utilitarian forms found in ordinary life as well as in ceremonial altars; this table made reference to both functions. Four feet high, eight feet long, overflowing with colorful mosaic scenes and inlaid stones, and draped with

ceramic plant elements suggesting both harvest bounty and sacrificial abundance, it was followed by five Table sculptures that were increasingly compact and dense, their surfaces piled high with clay, glass, coal, and stone elements. The overall effect was of incongruity and mystery, as if a solid chunk

of geological strata had suddenly been deposited in the dining room. One recurring element was a ceramic fish that Jackson-Jarvis cast in plaster from life, then reproduced by pressing clay into the molds and carving the casting so each one was unique. This is typical of her way of working with found objects: she chooses a natural object, then

selects some aspect of it that she can encode into her work by reinventing it in clay or other materials. Her method is not one of direct appropriation, but an ongoing process of thoughtful reworking.

The colors of the table sculptures were mainly black, white, and grey, with touches of primary colors. This palette was inspired by her stay in Italy, as were the thick layers that combined plant and animal shapes with abstract patterns, and carefully cut Venetian glass with lumps of coal. Throughout



this series she exploited the American artist's freedom from the European's burden of tradition: materials considered precious could be democratically mixed with those considered utilitarian, showing each one in an unexpected context.

In more recent works she has employed the darker palette and mixed materials of the table sculptures in a series of wall constructions that read as either highly-textured sculptures or three-dimensional paintings. The first constructions emphasize convergences: framing shapes, colored surfaces, and attached objects blend together as though seen under the dim Italian lighting that makes Caravaggio's paintings, for example, difficult to distinguish from the architecture around them. As the series continued, she also began to emphasize sculptural depth by putting a vertical slit in the surface, providing access to an imagined interior.

Twenty years ago Jackson-Jarvis began by creating traditional ceramic containers, but she expanded boldly into mixed-media installations and transcended the craft associations of her materials and techniques. She has also moved beyond traditional boundaries between painting and sculpture by emphasizing color and surface as well as form and

ing on eloquent objects that embody the depth of her expertise and insights; her work also continues to be enriched by her research into the art forms of many cultures past and present, as well as by her awareness of contemporary trends. Jackson-Jarvis has always sought a dialogue between tradition and innovation, and she continues to take risks, asking the next hard question.

Nancy Grove





Table I, 1994, clay, glass,copper, wood, cement 36 x 48 x 24 inches



Table V, 1994 clay, glass, copper, wood, cement 36 x 48 x 24 inches



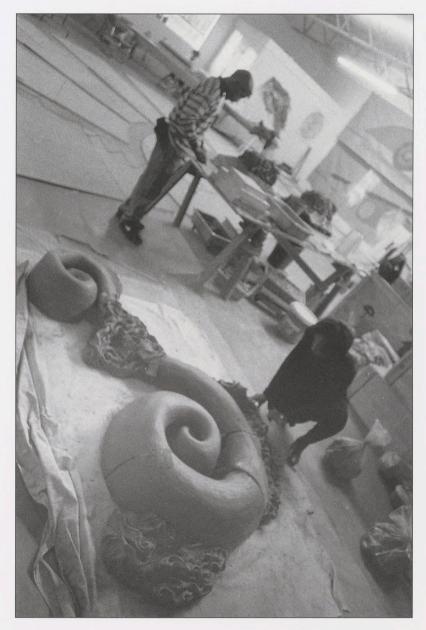
Table III, 1994 clay, glass, coal, stone, cement 48 x 42 x 24 inches



Ice Blue, 1995 clay, glass, cement, wood 21 1/2 x 23 x 16 inches



Bluefish, 1995 coal, clay, glass, wood 46 x 19 1/4 x 12 1/2 inches



Studio, 1994

MARTHA JACKSON-JARVIS

	SOLO EXHIBITIONS	1991	"Recent Acquisitions and Loaned Works" National Museum of Women in the Arts,
1996	Swarthmore College, Swathmore, PA Washington Project for the Arts, Washington DC		Washington, DC
	Maryland Art Place, Baltimore, MD		"Washington-Moscow Exchange,"Tretyakov
1992	Chaup Shour Paningula Eine Anta Canton		Gallery, Moscow, USSR
1992	Group Show. Peninsula Fine Arts Center, Newport News, VA	1990	"The Decade Show", Museum of Contemporary
1991	BR Kornblatt Gallery, Washington, D.C.		Hispanic Art, NY, NY
1990	SUNY College at Brockport Tower Fine Arts Gallery, Brockport, NY		"Next Generation: Southern Black Aesthetic" Southeastern Center for Contemporary Art (SECCA), Winston-Salem, NC
1989	BR Kornblatt Gallery, Washington, D.C.		"Legacies," New Jersey Center for Visual Arts, Summit, NJ
1988	University of Delaware Museum Gallery,		Summe, N
1700	Newark, DE	1989	"The Blues Aesthetic", WPA, Washington, D.C.
1983	Franz Bader Gallery, Washington, D.C.		"Introspectives Contemporary Art by Americans & Brazilians of African Descent", California African
1981	Howard University - Gallery of Art, Washington, D.C.		American Museum, Los Angeles, CA
		1988	"Art as a Verb", Maryland Institute College of Art,
1983	Washington Project for the Arts (WPA), Washington, D.C.		Baltimore, MD
		1987	"Contemporary Visual Expressions"
1977	African-American Historical Museum, Philadelphia, PA		Smithsonian Institution - Anacostia Museum, Washington, D.C.
		1986	"The Other Gods", The Everson Museum, Syracuse, NY
SEI	LECTED GROUP EXHIBITIONS		
			"Generations in Transition"
1996	"My Magic Pours Secret Libations"		Chicago Museum of Science and Industry,
	Florida State University Museum of Fine Arts, Tampa, FL		Chicago, IL
	"Contained and Uncaontained	1985	"Evocative Abstractions"
	African-American Museum, Dallas, TX		Nexus Foundation for Contemporary Art, Philadelphia, PA
	"Actively Physical," Main Line Art Center,		
	Haverford, PA		"Collaborations," Dade County Public Library, Miami, FL
1995	"Three Dimensions: Women Sculptors of the 90's"		
	Snug Harbor Cultural Center, Staten Island, NY	1984	"National Contemporary Art East/West" California African American Museum, Los
1993	"Artists Respond/New World Question", Studio Museum of Harlem, NY		Angeles, CA
	,		"Washington Sculpture," Georgetown Court
1992	"Picturing Paradise: The Rain Forest at Risk" The Fernbank Museum of Natural History,		Artists Space, Washington, DC
	Atlanta, GA	1983	"Installations," Maryland Art Place (MAP), Baltimore, MD

198	80	"Sculpture 80," National Sculpture Conference, Baltimore, MD		SELECTED PROFESSIONAL AFFILIATIONS
19'	79	Brooks Memorial Museum, Memphis, TN	1995	College Art Association, Chairman Distinguished Body of Work Award
COLLECTIONS AND COMMISSIONS Merck Company		1994	College Art Association (CAA) National Nominator: Distinguished Body of Work Award	
KN Lei	Sallie Mae KMPG Peat Marwick LLP Lenkin Company		1990	Panelist, GSA National Design Award in Arts & Architecture
Ar Phi Ar	Howery and Simon Artery Organization Philip Morris Companies, Inc. Arco Chemical Company		1989	"Daughters of the Dust" Artist Designer for Film Production Written and Directed by Julie Dash
	New York Transit Authority LaGuardia Community College		1989	Panelist, National Endowment for the Arts
Atı	IN PROGRESS Atrium Sculpture: Prince George's County Courthouse		1986	Pennsylvania Council on the Arts, Crafts Panelist
Up	per N	Malboro, Maryland	1982 -	1985 WPA, Board of Directors
		AWARDS AND HONORS		
199	94	Study Grant, Pilchuck Glass School, Seattle, WA		
199	92	Arts International Lila Wallace-Readers Digest Travel Grant to Italy: The American Academy in Rome		

1992

1988

1986

1986

1982

1982

1979 -1980

1977-1978

Virginia Groot Fellowship Grant in Sculpture

National Endowment for the Arts, Artist Grant

Mayor's Art Award, Emerging Artist Award

Crafts Artist Grant

D.C. Commission on the Arts & Humanities Individual Artist Grant

Penny McCall Foundation Grant

D.C. Commission on the Arts, Grant

D.C. Commission on the Arts & Humanities, Individual Artist Grant

MARTHA JACKSON JARVIS

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1994

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1993

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Structuring Energy

MARTHA JACKSON-JARVIS

Twenty Years

DESIGN & LAYOUT
Roo Johnson, Reactor Communications

PHOTOGRAPHY

Harlee Little, pages 21, 22,26,27,28,34,35,36,37,38,

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